



WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

24/25
SEASON



AS YOU LIKE IT

Written by **WILLIAM SHAKESPEARE**

Directed by **ALISSA BRANCH**

OCTOBER 11 - 20

Elsie C. Brackett Theatre

WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS FACULTY AND STAFF

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Curriculum Coordinator, Theatre Minor Adviser
Uldarico Sarmiento, Associate Professor, Scenic and Digital Design
Richard L. Sprecker, Associate Professor, Sound Design
Eric Stehl, Electrician, Electric Supervisor
Dr. Nahuel Telleria, Assistant Professor, Dramaturgy,
Interim Performance Area Coordinator
Jon Young, James Garner Chair, Rothbaum Professor, Scenic Design

UNIVERSITY THEATRE

Mary Margaret Holt, University Theatre Producer
Kasey Allee-Foreman, Associate Producer
Donna Huston, House Manager



WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

and
HELMERICH SCHOOL OF DRAMA
present

AS YOU LIKE IT

By
William Shakespeare

Director
ALISSA BRANCH

Scenic Designer
ABIGAIL PIRTLE

Costume Designer
LLOYD CRACKNELL

Lighting Designer
RUBY RAVSTEN

Sound Designer
CONNER LIN

Intimacy & Violence Designer
DR. KATE BUSSELLE

Production Dramaturg
DR. NAHUEL TELLERIA

Composers
**ELI FARNEY, KATY KENDALL, GRANGER LUSK, SPENCER MORGAN
DESMOND POUNCIL, NOAH SLICER**

Stage Manager
JENNA NORTON

Associate Stage Manager
ERICKA DODSON

This production is suitable for all audiences.

8 P.M. OCTOBER 11, 12, 17, 18, 2024
3 P.M. OCTOBER 13, 20, 2024

ELSIE C. BRACKETT THEATRE, 563 ELM AVE., NORMAN, OK

OU FINE ARTS BOX OFFICE • (405) 325-4101 • THEATRE.OU.EDU

Dear Friends and Patrons,

Welcome to the University Theatre production of *As You Like It*! *As You Like It* is a pastoral comedy and one of the most produced Shakespeare plays in professional and educational theatres. The play focuses on love, gender, sexuality, and injustice. It is set in the French royal court and the forest. The director, actors, the design team, stage managers, and the production staff have been working hard to bring this piece to the stage. You are in for a treat! All the design elements are exceptionally done and bring a feast for the eye. For students who participated in various capacities, this production is where they put classroom learning into real-world practice. The faculty and staff are so proud of what they have accomplished.

I want to thank you, the audience, for being an integral part of the success of our production season. I also want to thank the Theatre Guild for their unwavering support for the School of Drama and our students' education. The community's participation makes what we do much more thrilling and rewarding!

As the Director of the Helmerich School of Drama, I am honored to have this opportunity to be part of the students' journey of college education and the continuing advancement of the School of Drama and the College of Fine Arts. Enjoy the show!

Yuanting Zhao
Director, Helmerich School of Drama
University of Oklahoma

Welcome Friends and Patrons to *As You Like It*, the second production of the 2024 University Theatre season!

Following the twists and turns of two one-act operas with a fair sprinkling of humor, *As You Like It* brings us Shakespeare's often wry view of human foibles and creates a comedy of confused relationships and characters of varying degrees of sophistication as they meet in the Forest of Arden. We quickly understand why Shakespeare's characters reappear in dance, drama, and opera and why their appeal reaches across time and genre.

We wish you a delightful sojourn in *As You Like It*, enveloped in an atmosphere that is the creative triumph of our design and production team, director Alissa Branch, cast of actors, and your own imagination.

University Theatre may be viewed as our artistic laboratory and it is surely the most lively and exciting one on campus. We take great pleasure in welcoming you to this performance and we look forward to your return!

With warm regards,

Professor Mary Margaret Holt
Dean, Weitzenhoffer Family College of Fine Arts
Nichols' Chair, Regents' Professor, and
Presidential Professor
University of Oklahoma



A special thank you to our current Dean's Circle members!

- Membership as of Sept. 10, 2024 -

CENTENNIAL CONTRIBUTORS

Sandra Carpenter • Jack & Stephanie Chapman • David Hatton
Bette Jo & Frank Hill • A. Max Weitzenhoffer

DEAN'S CIRCLE MEMBERS

Mr. Dancey Apple • Denny Bartell • Marion & Dianne Bauman
Suzanne Baxter • Kathleen Black Family Trust • Taylor Boyd & Taylor Petersen
Brian and Alicia Britt • Jim and Mary Ann Burdett • Virginia Calame
Dr. Susan Caldwell • Fred & Meg Carr • Janis Claro • Helen & Claude Duchon,
Sarah & Phillip Forney • M. Charles Gilbert • John D. & Virginia Groendyke
Lisa & Steven Hall • Roger Harrison • Joy Reed Belt • April Hiemstra
Mr. Louis S. Jackson • Celia Jones • Maurice & Betsy Joy • Katherine Kemmet
The Kerr Foundation • Judith & Roy Knapp • Lee Ann Ledbetter-Burgess
Linda Young • Jeannene Loeffelholz • Dane McDowell
Anne & Stuart Merriken • Linda & Keith Miller • Stephen Miranda
Edgar A. O'Rear • Russell Pitman • Steve & Jackie Pugh
Sandra Rankin • Connie & Robert Rilley • Dr. Allan Ross
Mary Jane Rutherford • Jan Schwarzkopf • Mary Sherman
Dr. Shawn & Phillip Simmons • Michele Simon • Sandy Singleton
Marcos D. Stocco & Dr. Amber J. Stocco • Dee Dee & Jon Stuart
Martha & Jim Wade • Paula Wright • Nancy Yoch • Carolyn Zachritz



100% of the funds raised through the OU Dean's Circle membership go toward providing students in the College of Fine Arts opportunities off-campus that promote artistic and intellectual development.

Questions? Contact David Barocio, Executive Director of Development, OU Foundation, at dbarocio@ou.edu or call (405) 325-7376.

BE A PART OF THE CIRCLE

Visit ou.edu/finearts/support to join today!

AS YOU LIKE IT

A NOTE FROM THE DIRECTOR

Alissa Branch

I read my first Shakespeare play in seventh-grade English class. I was about Juliet's age, and her soaring love poetry sounded the way the world felt to me: confusing, beautiful, heartbreaking, joyful, and giant. As a middle-school girl, it was easier for me to decipher iambic pentameter than it was for me to navigate the cafeteria at lunchtime, so I very often escaped to the library—and Verona—instead. I fed on Juliet's words:

"My bounty is as boundless as the sea
My love as deep; the more I give to thee
The more I have, for both are infinite."

In Shakespeare's tragedies, women are eventually silenced for speaking what they desire, but I kept reading and learned that in his comedies, the opposite is true. In the Forest of Arden, Rosalind finds space for adventure, experimentation, and for the discovery of her own power. Banished from court by her uncle, Rosalind says she's going to dress as a boy to safely travel to the forest to seek her father, but when she finds him, she stays in disguise and secretly befriends the man she loves. The freedom to shed her long, heavy skirts in the woods mirrors Rosalind's ability to drop her own inhibitions. In her disguise, she finds a truthful intimacy with Orlando that she couldn't achieve as a young girl at court. He talks to her about his feelings without the pressure of impressing a girl, and she speaks her mind without worrying about what might be appropriate for a girl to say or require of others. Far from the expectations of noble society, she can demand, she can clown, she can tease, and she can test the love of her suitor until she is ready to make her own decisions and chart her own path forward. Rosalind is not silenced in this play; instead, she's given more lines than any other female character in Shakespeare.

"Do you not know I am a woman? When I think, I must speak."

Orlando has the play's opening monologue, but Rosalind, in the epilogue, gets the last word. In the forest, Rosalind experiments with identity, and through this fictional role-playing, she finds her own authentic voice.

Like Arden, a theatre is a place of escape, self-expression, protest, and truth disguised as fantasy. As you listen to Rosalind's evolution, I hope you think about your own, and about the people and places that make you feel most free, most powerful, and most authentic.

AS YOU LIKE IT

by William Shakespeare

CAST

ROSALIND	Abby Vitt
ORLANDO	Carson Burton
CELIA	Izzy Richichi
OLIVER	Bryce Olsen
DUKE FREDERICK/MUSICIAN	Eli Farney
DUKE SENIOR/MUSICIAN	Spencer Morgan
PHOEBE	Lexy Babler
SILVIUS	Desmond Pouncil
AUDREY	Hannah Haddad
WILLIAM/MUSICIAN	Granger Lusk
TOUCHSTONE	Sami Goldman
JAQUES DE BOYS	Annelise Best
ADAM/HYMEN	Madsy Hanks
CHARLES THE WRESTLER	Xavier Gutierrez
CORIN	Max Cavallini-Daves
LE BEAU/MUSICIAN	Noah Slicer
AMIENS/MUSICIAN	Katy Kendall
FIRST LORD	Jordyn Dahl
SECOND LORD	Brody Brugman
UNDERSTUDIES	Luke Hartman, Ella Howard Sam Norris, Pippa Woodward

AS YOU LIKE IT

A NOTE FROM THE PRODUCTION DRAMATURG
Dr. Nahuel Telleria

ON GOOD EDUCATION

William Shakespeare's *As You Like It* (1599-1600) begins with a frustrated young man explaining the source of his malcontent—a lack of “good education.” As a person of noble birth and class privilege, this gentleman-in-training resents being kept “rustically at home” and argues he is being treated no better than a well-fed ox in the family stables. Etymologically, the word education derives from the Latin *educare*, meaning to rear children and animals, and *educere*, meaning to lead the way. Thus, through the character of Orlando, Shakespeare makes a sophisticated argument about the difference between raising farm animals and young humans. Orlando wants good education, that is, one that befits his gentility. He wants to be active, to learn to do or make something, to be led to a greener pasture of the mind, soul, and body. In short, he wants to be a better person.

But where and how? Who teaches us to be better people? Find “good in every thing”?

For Shakespeare, the answer grows in the forest, in the time of love and appreciation, with a band of merry men and shepherds. This motley crew of sorts reads nature like a book and from nature *learn* one another. At court, popular opinion inclines behavior toward deceit rather than honesty as a way of maintaining influence and power. In the forest, the cruelty of nature—its wonders and dangers—reigns supreme. And yet, the harshness of its winds reminds humans to collaborate with one another, to build shelter, to share food, and to find strength in community. What's the better lesson?

As we celebrate 100 years of good education in the College of Fine Arts and the School of Drama, our production of *As You Like It* recalls the wisdom of the forest. From the perspective of literature, the forest is a pastoral utopia, where food and romance abound: it is a metaphor for a simpler time, a happy return to the Garden of Eden. Yet from the perspective of performance, the forest is also the theatre itself: it is a metaphor for a place, not unlike the Pink Pony Club in Chappell Roan's eponymous song, “Where boys and girls can all be queens every single day.” As a place of possibility, the theater is a training ground for the human spirit, where we can be led from resentment to forgiveness, from melancholy to delight, and from selfishness to kindness. It educates us well, this platform of wood, paint, and wires: it is one of the few places I know where a prologue of scorn can change quickly into an epilogue of love.

AS YOU LIKE IT

PRODUCTION STAFF

Producer	Mary Margaret Holt
Associate Producer	Kasey Allee-Foreman
Assistant Director	Miriam Worley
Assistant Costume Designer	Samantha Verbsky
Shadow Dramaturgs	Evelynn Broyles, Nola McKee
Production Assistant	Caylor Peterson
Faculty Advisor to the Scenic Designer	Jon Young
Faculty Advisor to the Costume Designers	Lloyd Cracknell
Faculty Advisor to the Lighting Designer	Renée Brode
Faculty Advisor to Stage Management	Christopher Sadler
Faculty Advisor to the Dramaturgs	Dr. Nahuel Telleria
Design and Production Area Coordinator	Renée Brode
Technical Director	Akari Harada
Production Carpenter	E. Pope
Scenic Charge Artist	Sydney Hagen
Scenic Undergraduate Assistants	Elizabeth Elliott, Cadence Gates, Diego Gonzalez Gillian Kelley, Gage Martinez, Hollis Narkiewicz Jenna Norton, Cara Oates, Abigail Pirtle Bronwyn Quinlan, Jalisa Reed, Goldie Snow
Properties Director	Margot Glaser
Properties Lead	Gillian Kelley
Run Crew Head	Kennedy McCann
Fly Rail Head	Averie Warren
Run & Fly Crew	Ava Collyar, Alex Fish, Katharine Hart Ellie Loudermilk, Michael Miller, Kaden Morton, Bronwyn Quinlan, Jack Swearingen
Electrics Supervisor	Eric Stehl
Lighting Undergraduate Assistants	Micah Dooley, Lauren Foster, Mathieu Gay Madison Heckelsberg, Noah Jittawait Lucas Knapp, Madeline Lewis, Conner Lin Emily Morris, Shay Pool, Ruby Ravsten Kellen Sapp, Sophia Smith, Trey Wilson
Production Electrician	Micah Dooley
Light Board Programmer	Emily Morris
Light Board Operator	Shay Pool
Deck Electrician	Claire Suyat
Audio Undergraduate Assistant	Conner Lin
Sound Board Operator	Buck Blume
Costume Studio Supervisor	Christina Draper
Cutter/Draper	Ananda Keator
Junior Draper	Chloe Mullin
Lead Stitcher	Amy Kercher
Stitcher	Stephanie Cirar
Costume Undergraduate Assistants	Emily Heskett, Paige Kasulis, Natalie Lane Emily Matthews, Joy Omiesh, Emily Post Landre Sanders, Hunter Sheehan, Samantha Verbsky
Wardrobe Supervisor	Chloe Mullin
Wardrobe Crew	Riley Berridge, Allison Crowe, Lucas Knapp Ruby Peterson, Sydney Tuffnell, Trey Wilson
Video Assistant	Cara Oates
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House Manager	Donna Huston
Assistant House Managers	Carson Burton, Ripley Cooley, Eli Farney Amelia Hertlein, Lauren Konkol Goldie Snow, Ryan Wallace-Woods
Production Undergraduate Assistant	McKenna Bowman

MEET THE AS YOU LIKE IT CAST



LEXY BABLER



ANNALISE BEST



BRODY BRUGMAN



CARSON BURTON



MAX
CAVALLINI-DAVES



JORDYN DAHL



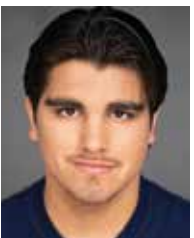
ELI FARNEY



SAMI GOLDMAN



LUKE HARTMAN



XAVIER GUTIERREZ



HANNAH HADDAD



MADSY HANKS



ELLA HOWARD



KATY KENDALL



GRANGER LUSK



SPENCER MORGAN



SAM NORRIS



BRYCE OLSEN



DESMOND POUNCIL



IZZY RICHICHI

MEET THE AS YOU LIKE IT CAST



NOAH SLICER



PIPPA WOODWARD



ABBY VITT

WHO'S WHO IN THE CAST

LEXY BABLER (Phebe) is a drama performance senior from Dallas, TX. Credits: Gilson Lab Theatre: Claire, *Proof*; Babs, *Life Sucks*. OU Studio Theatre: Solange, *The Maids*; Galileo, *Life Of Galileo*; Prague Shakespeare Company: Agamemnon, *Troilus and Cressida*; Gremio, *Taming of the Shrew*.

ANNELISE BEST (Jaques) is a drama performance senior from Plano, TX. Credits: Gilson Lab Theatre: Banquo, *Mac Beth*; Pickles, *Life Sucks*; Ensemble, Student Playwriting Festival; Prague Shakespeare Company: Marcus, *Titus Andronicus*; OU University Theatre: Assistant Director, *Everybody*; FAC 317: Sarah, *A Delicate Ship*.

BRODY BRUGMAN (Second Lord) is an drama performance sophomore from Broken Arrow, OK. Credits: OU University Theatre: this is his performance debut.

CARSON BURTON (Orlando) is a drama performance junior from Norman, OK. Credits: OU Studio Theatre: Justin, *Heroes of the Fourth Turning*.

MAX CAVALLINI-DAVES (Corin) is a drama performance and dramaturgy sophomore from Norman, OK. Credits: OU University Theatre: Soldier #2/Segismundo (u/s), *Life is a Dream*; Gilson Lab Theatre: Mac Beth (u/s), *Mac Beth*.

JORDYN DAHL (First Lord) is a drama performance senior from Aurora, CO. Credits: OU University Theatre: Somebody, *Everybody*; Lucia/Florina (u/s) *Mad Forest*; OU School of Drama Lab Theatre: Sonia (u/s), *Life Sucks*; Alice (u/s), *Drowning Girls*.

ELI FARNEY (Duke Frederick/Musician) is a drama performance senior from Wichita, KS. Credits: OU University Theatre: Basilio, *Life Is a Dream*; Guard, *Marie Antoinette*. OU Helmerich School of Drama Undergraduate Directed Production: Understudy, *Marisol*.

SAMI GOLDMAN (Touchstone) is a drama performance junior from Boston, MA. Credits: OU University Theatre: Usher/God (u/s), *Everybody*; Gilson Lab Theatre: May, *The Legacy*.

LUKE HARTMAN (understudy) is a drama performance sophomore from Houston, TX. Credits: OU University Theatre: This is his performance debut.

XAVIER GUTIERREZ (Charles/Orlando (u/s)) is a drama performance senior from Houston, TX. Credits: OU University Theatre: Segismundo, *Life Is A Dream*; Dr. Knef/Reporter, *Radium Girls*. San Jacinto Community College: Mel, *Prisoner of Second Avenue*; El Coyote, *Augusta and Noble*.

WHO'S WHO IN THE CAST

HANNAH HADDAD (Audrey) is a drama performance sophomore from McKinney, TX. Credits: OU University Theatre: *Servant 1, Life is a Dream*; Gilson Lab Theatre: *Claire, The Maids*.

MADSY HANKS (Adam/Hymen) is a drama performance & criminology senior from Orange County, CA. Credits: OU University Theatre: *Somebodies (u/s), Everybody*; OU Gilson Lab Theatre: *Bessy, The Drowning Girls*.

ELLA HOWARD (understudy) is a drama performance freshman from Edmond, OK. Credits: University of Central Oklahoma: *Mrs. Gibbs, Our Town*; *Helene, A Doll's House*, Oklahoma Shakespeare in the Park: *Stage Manager, Macbeth*; Assistant Stage Manager, *Shakespeare in Love*.

KATY KENDALL (Amiens/Musician) is a drama performance sophomore from St. Louis, MO. Credits: Gilson Lab Theatre: *Alice (u/s), The Legacy*; *Emily, Theresa, Gina (u/s), Heroes of the Fourth Turning*.

GRANGER LUSK (William/Musician) is a drama performance junior from Pearland, TX. Credits: OU University Theatre: *Tom, Radium Girls*; *Royalist/Fersen (u/s), Marie Antoinette*; Gilson Lab Theatre: *Adrian, oh, to be pure again*.

SPENCER MORGAN (Duke Senior/Musician) is a drama performance senior from Lubbock, TX. Credits: OU University Theatre: *Hal, Proof*; *Lenny, Marisol*; Oklahoma Shakespeare in the Park: *Macduff, Macbeth*.

SAM NORRIS (understudy) is a drama performance sophomore from Ft. Worth, TX. Credits: OU University Theatre: *Guard, Life is a Dream*.

BRYCE OLSEN (Oliver) is a drama performance junior from Tulsa, OK. Credits: OU Studio Theatre: *Kevin, Heroes of the Fourth Turning*; Gilson Lab Theatre: *Rachel's Dad, Oh To Be Pure Again*; *Vanya (u/s), Life Sucks*; *Multiple Roles, Student Playwrighting Festival*.

DESMOND POUNCIL (Silvius) is a drama performance junior from Gainesville, TX. Credits: OU University Theatre: *Soldier 1/Clarín (u/s), Life is a Dream*; *Love, Everybody*. A. Max Weitzenhoffer School of Musical Theatre: *Ensemble, Jesus Christ Superstar*. Gilson Lab Theatre: *Ensemble, Red Bike*. North Central Texas College: *Spongebob, Spongebob the Musical*.

IZZY RICHICHI (Celia) is a drama performance and dramaturgy junior from Norman, OK. OU University Theatre: *Ensemble, Life is a Dream*; OU School of Drama Lab Theatre: *Ensemble, Revolt She Said Revolt Again*; *Macduff, Mac Beth*.

NOAH SLICER (LeBeau) is a drama performance sophomore from Lyndonville, VT. Credits: OU Helmerich School of Drama Lab Theatre: *Banquo (u/s), Mac Beth*.

PIPPA WOODWARD (understudy) is a drama performance freshman from Aledo, TX. Credits: OU University Theatre: This is her performance debut.

ABBY VITT (Rosalind) is a drama performance senior from Dallas, TX. Credits: Gilson Lab Theatre: *Catherine, Proof*; *Witch 3, Mac Beth*; *Babs (u/s), LIFE SUCKS*; OU The Studio Theatre: *Gailileo (u/s), Life of Galileo*.

WHO'S WHO BEHIND THE SCENES

KASEY ALLEE-FOREMAN has served as Associate Producer/Production Manager for over 100 productions in the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma. She is currently the President of USITT. A short listing of her professional theatre credits include: SphinxCON, a conference promoting Diversity in the Arts; Canterbury Choral: Bernstein's Mass; Houston Grand Opera: Renée Fleming's premiere *La Traviata* (world premiere); Stages Repertory Theatre (Houston); Houston Shakespeare Festival; Shakespeare Festival at Tulane (New Orleans); Theatre West (Los Angeles). Professional film credits include: *Mystery, Alaska, Lost and Found; Austin Powers: The Spy who Shagged Me*. She is proud to have served on the USITT Board of Directors as the VP for Conferences, the VP for Education and Training, and as a Director. She has served USITT on the Conference Committee chair and member, IDEAS Committee chair and member, is the co-founder of the Gateway Program, and has been the Co-chair of the Women in Theatre Network. Kasey received her MFA in Costume Design and Technology and Lighting Design and Technology from the University of New Orleans and her BA in Theatre Arts from Furman University.

ALISSA BRANCH (Director) is a theatrical and visual artist based in Norman, OK, where she serves as Associate Professor of Acting in the Helmerich School of Drama. Favorite directing credits include Oklahoma Shakespeare: *Romeo and Juliet* (2023), *Pride and Prejudice* (2022); Phoenix Theatre: *The Circumference of a Squirrel*; Butler University: *The Dreaming of The Bones* (with subsequent tour of Southern Ireland). OU University Theatre: *Twelfth Night, Arcadia, Summer and Smoke, Clybourne Park, Mary Stuart, Julius Caesar*; OU Lab Theatre: *Proof* (2023), *Miss Evers' Boys* (KCACTF Region 6 Director's Choice Award, and Standard Bank Silver Ovation Award, National Arts Festival, Grahamstown, South Africa), *Anna in the Tropics; 9 Parts of Desire* (KCACTF Region 6 Director's Choice Award). Alissa also directed the regional premiere of the new play *Shakespeare's Other Women*, which received Kennedy Center American College Theater Festival Region 6 awards for Outstanding Work with Heightened Text, and Excellence in Ensemble Acting. Alissa recently created and released a 12-episode video master class for The Great Courses Plus called "Shakespeare: From Page to Stage," which can be streamed online. Alissa and her partner, singer-songwriter Tim Grimm, share a small visual art gallery called Black Chalk Studio. Visit www.alissabran.ch.com to learn more.

DR. KATE BUSSELLE (Intimacy & Violence Designer) is the founder of Heartland Intimacy Design & Training, an intimacy training company which offers academic, accessible, and affordable intimacy training entirely online. She has taught several workshops on staging intimacy, as well as designing intimacy for several productions. She is also one of the original co-founders of Theatrical Intimacy Education. She has written extensively on the topic of theatrical intimacy and de-roling and debriefing practices; her publications can be found in journals such as *Theatre Topics, The Journal of Dramatic Theory and Criticism, Theatre/Practice, and Howlround Theatre Commons*.

Kate is Assistant Professor of Movement, Intimacy, and Violence at the University of Oklahoma, where she teaches foundational and advanced movement courses, stage combat, and theatrical intimacy best practices for performers and stage managers. She also serves as the resident violence and intimacy designer for all School of Drama productions, and provides mentorship opportunities to emerging intimacy professionals within the program. Kate is an Advanced Actor Combatant with the Society of American Fight Directors (SAFD) with certifications in unarmed combat, rapier & dagger, quarterstaff, single sword, broadsword, broadsword and shield, knife, smallsword, and theatrical firearms safety.

In addition to her violence and intimacy work, Kate is a Level 1 Margolis Method Certified Educator and is currently working towards her Level 2 Certification. Margolis Method, along with Viewpoints and Laban Effort Shapes, serve as the foundation of her movement-based acting classes.

WHO'S WHO BEHIND THE SCENES

Kate's national theatre involvement includes serving as the Vice-President for the Women and Theatre Program, which aims to foster both research and production of feminist, anti-racist, and queer theatre activities and praxis. She is also a member of the Association of Movement Theatre Educators (ATME), which also falls under the umbrella of the Association for Theatre in Higher Education (ATHE).

Kate completed her Ph.D. in Theatre and Performance Studies at the University of Missouri in 2019, making her the first intimacy professional with a doctorate. Kate is also a director, primarily directing all femme productions that challenge or subvert gender performance and violence, play reading festivals, and regional semi-professional theatre.

LLOYD CRACKNELL (Costume Designer) originally from Cambridge England, is the associate professor of Costume Design and resident Costume Designer at the University of Oklahoma. Lloyd's career includes both costume and fashion design, working for prestigious design houses including The Emanuels and Versace. Lloyd's designs have been seen in London, New York, Paris, Milan, and South America. He was invited to exhibit his costume designs at the World Creativity Forum in Cardiff, Wales in 2010. Lloyd has costume designed in all genres of the performing arts, including drama, opera, classical ballet, modern dance and musical theatre. He has designed costumes for over a hundred productions, including over forty for OU's University Theatre. Highlights include: *The Pearl Fishers (Reimagined)*; *Grand Hotel The Musical*; *Swan Lake Act II*; *Harlinquinade*; *The Nutcracker*; *Falstaff*; *Gianni Schicchi*; *Is he Dead?*; *Mary Stuart*; and the U.S.A. premiere of *Let the Right One In*. OU School of Music Collegium Musicum: Costume Designer, *Festino*. Cracknell's regional design credits include: Regional premiere of *Heisenberg*; Regional premiere of *The Curious Incident of the Dog in the Night-Time*; *Biloxi Blues*; *The Music Man* (OKC City Rep); *Pride and Prejudice*; *Romeo and Juliet* (Oklahoma Shakespeare); *Leonardo and His Flying Machine*; *Hedda Gabler* (St Gregory's University); *Guys and Dolls* (Texas Christian University); *Foot Loose* (Baylor University); *Pride and Prejudice* (Oklahoma Shakespeare in the Park); *Love's Labour's Lost*; *Measure for Measure*; *Twelfth Night*; *A Comedy of Errors*; *A Winter's Tale* (Trinity Shakespeare Festival); *Sands* (Puterbaugh Festival); and *World Creativity Forum* (Hartel Dance Group). World premieres: *Haydn's The Seasons* at Haydnstage, Austria. Film and Television: P.B.S. Special Early Music Program; and Film Distance Vision, Francis Ford Coppola, Director. Awards include the USITT-SW Oscar Brockett Teaching Award (2023), the Irene and Julian. J Rothbaum Professor of Excellence in the Arts Award (2020), and the USITT-SW Mildred and Glen Martin Jr. Award for Outstanding Service. Other awards and nominations include: DFW Theatre Critics Forum Award-Best Design Team for a Season (2015, 2017); Theatre Jones Best Costume Design Runner-up Award (2015); Kennedy Center American College Theater Award (2010), Region VI National Partners in American Theatre KCACTF Award (2010). In 2021, Lloyd received the Broadway World Oklahoma Award for Best Costume Design of a Play or Musical (Professional) for *Pride and Prejudice* (Oklahoma Shakespeare.)

ERICKA DODSON (Associate Stage Manager) is a drama sophomore with stage management emphasis from Pryor, OK. Credits: OU University Theatre: Associate Stage Manager, *Crazy for You*.

WHO'S WHO BEHIND THE SCENES

MARY MARGARET HOLT (Producer) began her early ballet training in Austin, Texas at Austin Civic Ballet, receiving a Ford Foundation scholarship for study with the San Francisco Ballet at the age of 15. Subsequently, she received a Ford Foundation scholarship for study at the School of American Ballet, also appearing with the New York City Ballet. Holt accepted a soloist contract with Houston Ballet upon completing her BFA in Ballet Performance. While a member of Houston Ballet, she danced a wide variety of solo and principal roles in the classical and contemporary repertoire by choreographers including Stevenson, Van Manen, Van Danzig, Petipa, Balanchine, Taras, Dolin, Boris, Clouser, Franklin, Ivanov, de Mille, and O'Donnell. She also performed principal roles in Terekhov's *The Firebird*, *The Snow Maiden*, and *Don Quixote*. She has performed as a guest artist, teacher, and choreographer with ballet and opera companies across the United States.

Holt joined the dance faculty of the University of Oklahoma School of Dance as an assistant professor, following Miguel Terekhov as chair in 1991, and an appointment as director in 1998. As director of Oklahoma Festival Ballet, Holt has choreographed over forty ballets Haydnstage in Austria (2), Mexico (3), Taiwan, China, and Ecuador. Holt choreography includes the music of Franck, Haydn, The Beatles, Porter, Weill, Mozart, Ginastera, Ikard, Holley, Satie, Bartok, Orff, and Debussy and her ballets have been seen across the U.S. as well as in South America, the United Kingdom, and Europe. Under Holt's leadership, Oklahoma Festival Ballet performed works from the national repertoire by Joffrey and includes the music of Franck, Haydn, The Beatles, Porter, Weill, Mozart, Ginastera, Ikard, Holley, Satie, Bartok, Orff, and Debussy and her ballets have been seen across the U.S. as well as in South America, the United Kingdom, and Europe. Under Holt's leadership, Oklahoma Festival Ballet performed works from the national repertoire by Joffrey and Balanchine as well as de Mille's *Rodeo*. Her students have performed with Miami City Ballet, Pacific Northwest Ballet, Ballet Arizona, Ballet Austin, Alvin Ailey American Dance Theater, Orlando Ballet, Oklahoma City Ballet, and Tulsa Ballet, and as finalists and semifinalists in the International Ballet Competition. At the University of Oklahoma, Holt taught every course in the ballet curriculum and her continuing studies in ballet pedagogy include studying Bournonville Technique with Tage Wendt; and Vaganove Technique at the Bolshoi Academy at Vail; and in St. Petersburg and Minsk, Russia.

Holt was an honoree at the second national RDA Festival in Pittsburgh in 2007, and she received the CORPS de Ballet International Lifetime Achievement Award in 2020. She has served on the Dance Panel of the National Endowment for the Arts and been a panelist on Women in the Academy at Oxford. She is the recipient of the Governor's Arts Award, the Presidential Professorship, and the Regents' Professorship at OU where she also holds the John and Mary Nichols' Chair in Dance.

CONNER LIN (Sound Designer) is a lighting and sound design sophomore from Allen, TX. Credits: OU University Theatre: Assistant Lighting Designer, *Rita & L'heure Espagnole*; Sound Designer, *Crazy For You*; Lighting Designer, *Sensory Memories - YCS '24*; Sooner Theatre Armstrong Studio Series: Associate Lighting Designer, *Fiddler on the Roof*.

JENNA NORTON (Stage Manager) is a stage management senior from Coeur d'Alene, Idaho. Credits: OU University Theatre: Stage Manager, *The Merry Widow*; Associate Stage Manager, *Orfeo ed Euridice*; Associate Stage Manager, *The Wild Party*; Gilson Lab Theatre: Stage Manager, *The Legacy*; Co.Arts: Stage Manager, *Lascaux*; Cimarron Opera: Stage Manager, *The Gondoliers*.

WHO'S WHO BEHIND THE SCENES

ABIGAIL PIRTLE (Scenic Designer) is a scenic design junior from Norman, OK. Credits: OU University Theatre: Scenic Designer, *The Merry Widow*; Props lead, *Everybody*; Props Lead, *Susannah*; Co.Arts: Assistant Scenic Designer, *Good for Her*.

RUBY RAVSTEN (Lighting Designer) is a lighting and scenic design sophomore from Keller, TX. Credits: OU University Theatre: Assistant Lighting Designer, *Life is a Dream*. Lighting Designer, *Weaponized Fragility* (YCS '24); OU Helmerich School of Drama: Lighting & Scenic Designer, *The Maids*. Lighting Designer, *Proof*. Lighting & Co-Scenic Designer, *Heroes of the Fourth Turning*. Houston Shakespeare Festival 2024: Assistant Scenic Designer, *Romeo and Juliet*, Assistant Scenic Designer, *A Midsummer Night's Dream*.

DR. NAHUEL TELLERIA (Production Dramaturg) is Assistant Professor of Dramaturgy at the University of Oklahoma, Helmerich School of Drama; he teaches coursework in dramaturgy, playwriting, and dramatic theory, and researches Latinx American theatre. Dramaturgy Credits—University Theatre: debut. Gilson Lab Theatre: *OH, TO BE PURE AGAIN*; *BURN THIS*. Off-Broadway: *NI MI MADRE*, Rattlestick Theatre; *HAPPY DAYS*, Theatre for a New Audience; *SEPH*, Araca Project. Regional: *THE BROTHERS SIZE*, Oklahoma City Repertory Theatre; Translator, *BLOOD WEDDING*, Wilma Theatre; *HAPPY DAYS*, Yale Repertory Theatre. Awards: Literary Managers and Dramaturgs of the Americas Field Grant (2022); Fulbright (2019). Training: DFA/MFA, Yale School of Drama; MA, University of Chicago; BA, Columbia University.



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